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In the main the versification is smooth, but resolutions and hypercatalectic verses are too frequent for entire comfort. Such lines as,

But they returned bringing back oracles,
and,

Hearing me through still further wilt thou marvel,
must be styled careless, if not worse. Whether the flavor of Greek lyric can be reproduced in rhymed verse may be a matter of opinion and taste, but rhyme must be careful. Little short of reprehensible is a rhyme like this:

Through others' wild resentment thus brought low;
And who of all the ill-starred race is so
Wretched as I?

The question, however, which the reader of the original must answer is this: "Do you feel that this translation is a faithful transcript?" In this instance the reply must be in the negative. But, for that matter, neither is Mrs. Browning's satisfactory. She is complex; Aeschylus is simple and straightforward. She has a grand style; Aeschylus is far grander. Truth is, he cannot be reproduced, and one is not to be blamed for having failed to accomplish the impossible.

Mr. Weir remarks in his preface that he had hoped to develop for the choruses "a form that would closely approximate the rhythms of the original, but after experimenting gave up the design." One might wish that he had persevered in the attempt. Arnold has shown that the only feasible method of translating Homer is to reproduce the hexameters. Success with the tragedy, in the opinion of the reviewer, must eschew blank verse and rhyme, and proceed along the same line as is suggested by Arnold. Mr. Weir expresses the justifiable conviction "that most of the complicated Greek meters and rhythms could be reproduced in English if a man of leisure and learning should undertake the task with sufficient diligence and enthusiasm." All that needs to be added to these four qualities is "genius."

A poem's baldest meaning may be carried over even by a prose translation, but not the subtle flavor which is the real essence. This inheres partly in the form. A translator must be content either to have constructed another genuine poem on the same theme, like Pope's *Iliad* or Browning's *Alcegis*, or else he must find some means of taking over both sense and form. The task seems hopeless, but the experiment would be worth while. An attempt to do the impossible is always inspiring, even though it be superogatory.

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Applied Latin: A Course for Beginners. By W. H. FREEMAN. Milton, Pa.: Weidenhamer & Co., 1916. Pp. 344+xlii.

For more than a quarter of a century most makers of first Latin books have consciously or unconsciously followed the standard set by such books as Collar and Daniell's *Beginner's Book*, published in 1886. The method followed

in these books can be described as the piecemeal grammar-translation method, the plan being to have the pupil translate, beginning at the first lesson, Latin-to-English and English-to-Latin sentences, based on a limited set of forms and vocabulary. The fifty or so "First Books" that have followed this model have varied from it chiefly in the selection of paradigms, and in the size of the pieces and the order in which they are administered. Of course each new text has had its "special features" which its author had found helpful in his own teaching and which made it seem worth while for him to add one more to the long list of available texts. There have been some authors who have reverted to an earlier type of grammar-translation book in which the emphasis is placed on *grammar*, and in which all of the more important paradigms are to be summarized before the pupil is allowed to read or write any Latin. Such a book is *Bennett's Foundations*, published in 1898. On the other hand, there have appeared more recently the direct-method texts, such as Paine & Wainwaring's *Primus Annus*, and Chickering and Hoadley's *Beginners' Latin*, which emphasize the understanding of oral and written Latin without translation, and forbid the rote-learning of isolated forms and abstract rules of syntax.

These direct-method texts, and to some extent the piecemeal texts referred to above, represent the point of view that Latin is to be taught as a *language*. The value of Latin as an aid to English and other subjects in the curriculum is taken for granted, and considered only a sort of by-product, if not altogether neglected, in the training of the pupil to read and write Latin.

The author of *Applied Latin* is convinced that present beginners' books do not meet the needs especially of the great number of students who study Latin only two or three years. He has therefore arranged the subject-matter in *Applied Latin* with a view partly to the acquisition of a sound foundation in Latin, partly to a "correlation of Latin with things modern and vital." The author frankly says that translation from Latin to English and from English to Latin is to be a secondary matter compared with awakening a realization of the importance of a knowledge of Latin as an aid to the study of English. If one may judge by the order of presentation and prominence given in the text, translation is not even of secondary importance, but must yield to a study of English words, their spelling, and their derivation from Latin; English grammar; Latin vocabulary (selected for its importance in furnishing root-words in English); Latin forms and rules of syntax; drill exercises on case-meaning or verb-forms in isolated Latin words; and "inter-chapter" digressions on ancient geography, history, and customs. Each of these topics is treated at greater or less length before there is offered any matter for translation. The first complete Latin sentences to be translated occur on p. 46, and these are little more than drill exercises on forms of the verb, which important part of speech is first taken up at this point. The noun, the preposition, and the adjective have been previously treated, but without so much as an "est" to make sentences possible. As a matter of fact, translation other than

that of isolated sentences to illustrate the rules or forms being presented is not found until one reaches p. 281, from which point to the end of the book there are occasional selections, beginning with the story of Creation. On pp. 310 to 315, at the very end, are given without notes the first eight chapters of Caesar's *Gallic War*.

As a substitute for translation in earlier work, the author uses such a doubtful device as the following, first found on p. 15: "In the following sentences repeat the Latin word whenever you see its English meaning: 1. My *daughter* walked through the *forest*. 2. The *road* takes an *hour*." Similar sentences follow calling for Latin nouns already known, but involving case relations as yet unknown to the pupil, inasmuch as only the nominative case has been supplied in the Latin word lists.

Another plan, less culpable, but hardly deserving the name "translation," is the following, found on p. 27, in connection with the author's treatment of the preposition: "Translate these sentences, noting the use of the preposition and the cases which follow them: 1. We advanced *ad fossam*. 2. They fled *ante fugam*," Similar English sentences follow containing Latin prepositional phrases.

That the author has considerable difficulty with the concept "translate" is illustrated by this naïve statement found on p. 25, where he is discussing the difficulties which confronted the young Roman in understanding his own language: "For instance, in reading, the cases spelled with exactly the same letters were very hard for the ordinary Roman boy to *translate*. Some cases, like the ablative, had more than one possible *translation*." [The italics are the reviewer's.]

From the foregoing quotations and examples, it will be seen that the author's point of view is directly opposite to the commonly accepted view that the reading, translating, and writing of Latin should accompany, if not precede, drill on forms or vocabulary. His conception of the chief aims of Latin study will doubtless meet with acceptance among the advocates of vocational Latin, for whom *Applied Latin* might prove a valuable text. The classified lists of nearly a thousand Latin derivatives used in modern school and business life will be found especially helpful. Considering the great stress placed on the use of Latin as etymological material, one wonders why the author has not advocated the use of the English pronunciation exclusively, or at least offered it side by side with the Roman pronunciation adopted. The rules for the English pronunciation of Latin cannot be taken for granted.

In terminology the author is unaffected by the report of the Joint Committee on Grammatical Nomenclature. Both the terms and the definitions employed in dealing with the facts of English as well as of Latin grammar are often inaccurate or inadequate. Examples are: "Simple sentences contain but *one subject* and *one predicate*" (p. 14). "Ordinarily *I, you, we* are included in the forms of the Latin verb, but when the subject of the sentence is *he, she, or it*, this subject is regularly expressed; as *poeta laudat, he*, namely, *the poet*,

praises" (p. 45). "English sentences follow the *natural* word order" (p. 52). "In (Latin) dependent clauses the verb is usually a form not of the indicative but of the subjunctive mood" (p. 109). "Since the subjunctive mood lacks the *firmness, frankness, and assurance* of the indicative, it is naturally used in most dependent (weaker) clauses" (p. 161). Elsewhere (p. 44) he speaks of the subjunctive as the mood, not of facts, but rather of possibilities. He seems unaware of the very common force of the subjunctive both in English and in Latin which most modern Latin grammars call "*volitive*." His general advice to the pupil is to ignore the subjunctive. He says on p. 162: "The subjunctive in English regularly employs the auxiliary verbs (*may, might, etc.*), but in Latin they are used in the translation of purpose clauses and of one or two conditional clauses *only*. Unless specially directed to the contrary, translate the present subjunctive in Latin like the present indicative, the imperfect subjunctive like the imperfect indicative, etc."

The book presents a rather monotonous style of typography. There is no break for "Lessons," the matter being presented continuously by sections which are numbered consecutively. There is no variation in the size of the type used except in the giving of word lists, paradigms, or exercises for drill.

There are two full-page illustrations of scenes from modern Rome, and four full-page maps to be used in connection with the eighteen "inter-chapter" digressions. Two of these maps are unfortunately misplaced in the edition which I have before me.

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Fundamentals of French: A Combination of the Direct and Grammar Methods. By FRANCIS R. ANGUS. Henry Holt & Co., 1916. Pp. 180.

The text consists of an eighteen-page introduction devoted to pronunciation. Part I contains thirty-four lessons, covering sufficient material for a very full first-year course. One may judge of the practical character of the vocabulary from the titles of the lessons; i.e., "*Vêtements*," "*Parties du Corps*," "*La Famille*," "*Sports*," "*La Maison*," "*L'heure*," "*Au restaurant*," etc. The last lessons consist of selections from *Le petit chaperon rouge*, *Cendrillon noiraud*, *Le Tour du Monde*, and *Les Trois Mousquetaires*. Part II contains a grammar résumé, vocabulary, etc.

The excellent introduction furnishes the beginner with ample and valuable information regarding French pronunciation. The unusual clearness and thoroughness of the exposition is to be praised; but unfortunately phonetic considerations cease here, for from this point on there is not a word regarding pronunciation, not a phonetic symbol, nothing to make practical the theory so excellently begun.